PROMENADE

A MAGAZINE OF AMERICAN FOLKLORE

VOL V ISSUES 8, 9, 10.

THE AMERICAN SQUARE DANCE GROUP
NEW YORK, N.Y.

PROMENADE

"The purpose of the American Square Dance Group is to make available those rich stores of native dance, music, drama and general Americana which together comprise American folk culture; to conduct such activities without regard for race, creed, color or social position; to cooperate with those who hold similar views."
Constitution of the A. S. D. G.

STAFF
Margot Mayo
Whitey Lehrman
"Pete" Peterson
Bob Trotta
John Darriau
Barbara Altstadt
I. Young
and other members of the A.S.D.G.

is published monthly with one special summer issue. Promenade is the official organ of the A. S. D. G.
SUBCRIPTION....$1.00....yearly
Single mailed copy.....20¢
copyright Dec. 1946, by the American Square Dance Group, 550 Riverside Drive, N.Y. 27, N.Y. c/o Mayo...(Mo 2-6114).

Dear Santa,

This Christmas the members of the American Square Dance Group don't want very much of you, just a miracle or two is all we ask!

Please find us some space in New York town! We need a larger studio, one of our own, so that we can expand our activities. The studio we have isn't large enough to accomadate the members we have already, so how do you expect us to grow? We have lovely plans for parents' dance groups and new song groups, but it's difficult to find a studio in which to meet.

We need office space, too, so that we can have all our records and materials in one place, not scattered all over Manhattan, Brooklyn and the Bronx. Our mimeograph machine is in one office, our mimeoscope in someone's home, our typewriter in another, our files in another! It is quite a job to get Promenade out, under these circumstances.

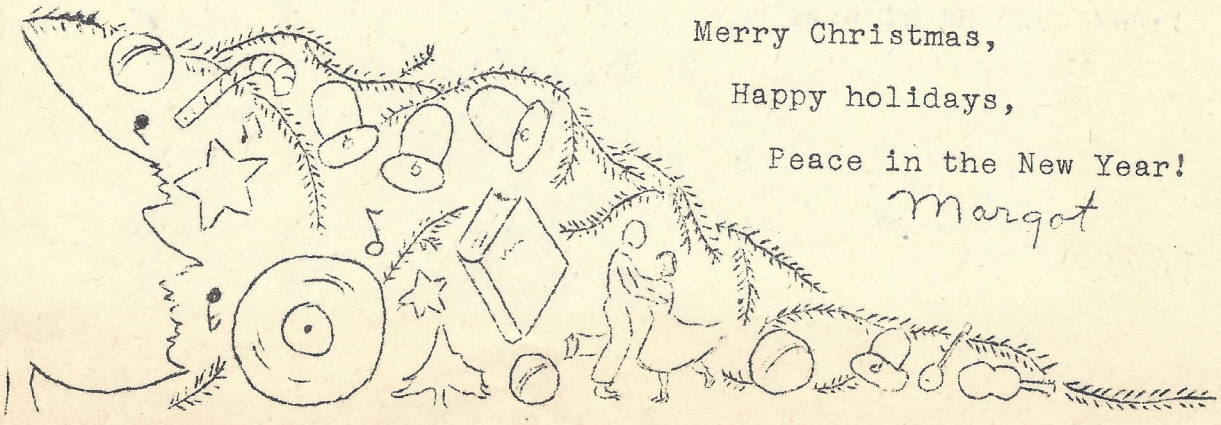
So please don't bother about toys and presents for the ASDG-- just leave us a nice big studio, complete with an office, and we'll promise to be good for the entire year.

Merry Christmas,

Happy holidays,

Peace in the New Year!

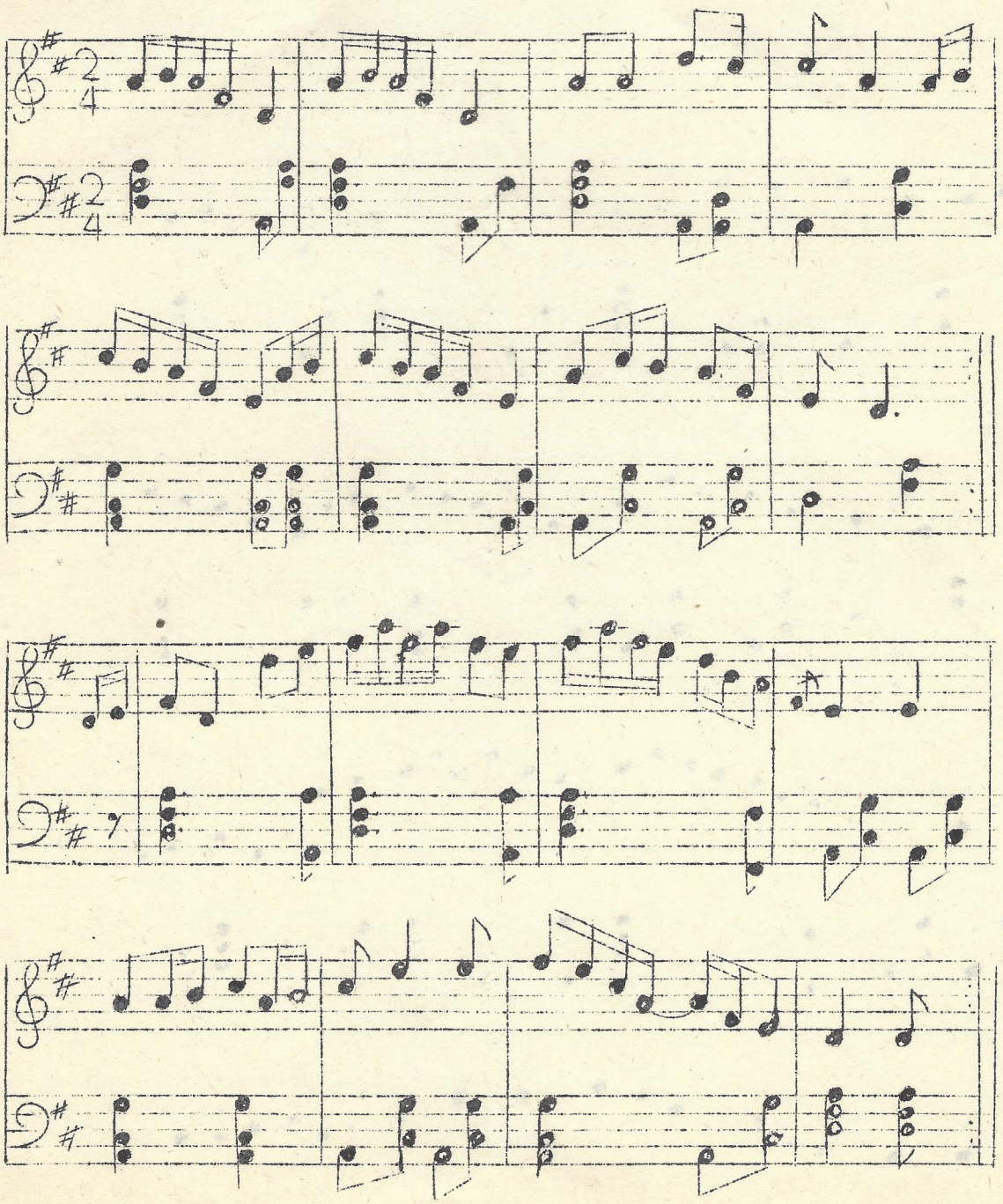
Margot



LADY OF THE LAKE

This Southern version of a square dance tune has little in common with the New England dance which we printed in the last issue of Promenade, or with the traditional tune which is associated with that dance. Perhaps the title simply attached itself to a modern tune, for the melody is obviously of more recent origin than the traditional dance air. This version is the one we collected last summer from the playing of Sam Leslie, fiddler, and Palmer Crisp, guitarist, of Allen, Kentucky.

ARRANGED by H. NEVIASKY



LEND AN EAR TO JAZZ

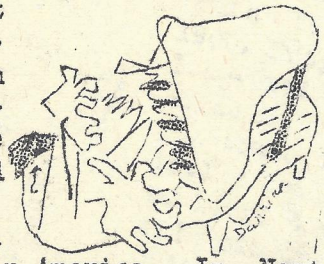
Whitey Lehrman

In all the years of its existence, until now, "Promenade" has not devoted one article to a discussion of jazz. That is an unfortunate thing in itself, but what is even more deplorable is the fact that no readers have ever objected to this negligence. Perhaps most folk enthusiasts don't feel terribly upset about this neglect, so this article intends to convince them, very briefly, that jazz does rate space in our folk-lore magazines.

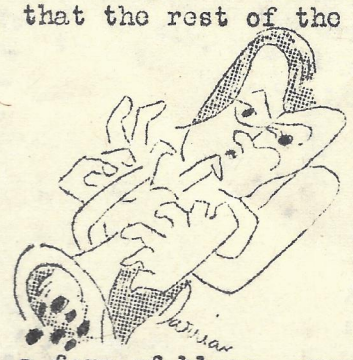
Jazz has had a difficult time getting looked at, and an almost impossible time becoming accepted on an equal footing with other kinds of American folk-music. The basic reason is most probably that jazz was born in 'evil' days, of uncertain parentage, and has suffered a pretty bad reputation ever since. One of the most violently corrupt and vice-ridden eras in our nation's history was called "The Jazz Age". Another reason for this neglect of jazz is the existence of so many poor imitations and corruptions of the genuine music. It is difficult to judge it properly when all one hears is the radio and juke boxes.

A folk enthusiast wouldn't want an uninitiated listener to judge American balladry by the Andrews Sisters' version of "Down in the Valley", and so the jazz lover pleads for more than hasty judgement. Wild drum solos and screaming brass sections do not make jazz. And as far as a dirty face is concerned, there have been other black periods in other times, and respectable music managed to be born in them.

Just where jazz started, nobody really knows. We do know that it grew from the cotton fields, the chain gangs, the sharecroppers cabins, the square dances, the railroad songs, the coon shouts, and hollers - from all kinds of Negro music in America. In New Orleans, in 1885, they were playing the kind of music that later became known as jazz. The form preceded the name by at least twenty-five years. The new kind of music could be heard at the Octoroon Balls, at the political parades, and in the red-light districts. And it was French quadrilles, Creole lo Spanish-American dance musi by the pain and sorrow of freed Negroes, who had le the misery of slavery. It who gave jazz 'feeling' - plainable emotion that ot sic did not have, and wh powerfully moving music



Although New Orleans seize heartedly, and played it so loud and that the rest of the country had to hear it, the new kind of music developed elsewhere, along different patterns. Kansas City, Memphis, and St. Louis were among the stopping places for innumerable itinerant blues singers. Boogie-woogie, a form of blues, grew into an established form completely detached from New Orleans jazz. But basically the music was the same, for it had the same ancestors.



Try to create a picture of those thousands of Negroes leaving the plantations, the levees, and the clap-board cabins, and coming to the big, noisy, nervous city. They didn't leave their culture behind them. They took their music with them, and when they found that older ways of expression didn't quite fit in with life in a 'fast' society, they changed it and formed a new music out of the old, a music that still had the imprint of their past experiences. And it was jazz.

It would be a very difficult task to trace, historically, the path of Negro folk music from rural to urban areas. The development was gradual, and almost imperceptible. There are few records of what happened to Negro music between 1870 and 1900. But, as an anthropologist can trace long-extinct civilizations by the evidence he has today, so the musicologist can trace the history of jazz through existing evidence. Not only can good jazz be heard today, in many places, but many folk singers, Huddie Leadbetter in particular, are still singing the kind of music that directly preceded jazz. In addition to living examples, we are exceedingly fortunate in there being a great number of phonograph records, which, when properly juxtaposed, can supply us with examples of almost every kind of Negro

"Inspired by
ange, and
well as
of a
from
to

LEND AN EAR TO JAZZ
(Concluded)

folk music involved in the growth of jazz, giving each subtle change along the way.

There are some 'facts' that could be quoted, such as Joe "King" Oliver consciously using work-song themes in his orchestrations, and W.C. Handy employing the blues form, but they aren't anywhere near as convincing as the experience of listening to the music itself. So, instead of an attempt at a history, here is a list of recordings -- a sketchy course in the development of jazz:

"MATCH BOX BLUES" -- by Blind Lemon Jefferson, the greatest of the itinerant blues singers. Jefferson was never considered a jazz guitarist, but nevertheless boogie-woogie employs the very same "walking bass" that can be heard on this record. His moan is not unlike the holler in many a work-song. He and Leadbelly knew each other.

"GLORY" sung by the Folksay singers. Although this is not an old record, it is sung in a style nearly approaching that of spiritual-singing in the Old South. Notice how a sort of collective improvisation is employed successfully, and maintains the spirit of the song. Collective improvisation is one of the basic foundations of jazz.

"THE SAINTS GO MARCHING IN", by Bunk Johnson and his band. Another spiritual, but instruments take the place of voices. A similar, but more intense, effect is acheived. Bunk is an old man, one of the first well-known New Orleans jazz trumpet players.

"TIGER RAG", by the Original Dixieland Jazz Band. This is a melody taken from an old French quadrille tune, in the early days. It is closer, in spirit, to the parade and political march music than to the kind of Negro expression we are familiar with.

"BACK WATER BLUES", sung by Bessie Smith. This has all the deep feeling of an authentic folk blues, but the simple guitar is gone, replaced by the more sophisticated piano playing of J.P. Johnson. Is she a jazz or a folk singer?

"WORK HOUSE BLUES" - Bessie Smith, accompanied by a small band. The Empress of the Blues, in another sorrow-song. But a trombone is heard, along with the piano. The influence of New Orleans instrumentalization is being felt. This record was made at the height of the Jazz Age, but her singing is closer to the style of Blind Lemon Jefferson than it is to the mood of the fast, dazzling Twenties. She sings, "I'm bound for the Nation, bound for the Territo'", a phrase that was in existence a great many years before she sang.

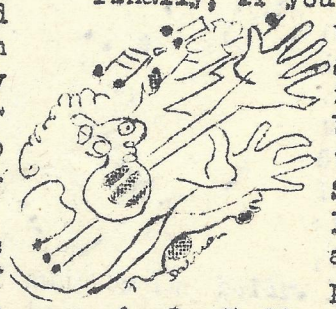
"CONVERSING IN BLUE" by Benny Morton's All-Stars. This is a blues without a vocal, but all the emotion is maintained. Technically this is far removed from the moaning of Blind Lemon, but the music is essentially the same. A slow, beautiful, pathetic blues.

"LET ME OFF UPTOWN" - Anita O'Day and Roy Eldridge, and Gene Krupa's band. A white singer and a Negro trumpeter in a number having the basic elements of jazz, but a 'commercial' arrangement, and big brass and reed sections. A good example of development along 'popular' lines.

"THE MOOCHE" by Duke Ellington and his Orchestra. Recorded in 1928, this is an excellent example of Duke Ellington's very pleasant orchestrations using the jazz idiom, with avant-garde embellishments. Probably the furthest removed from the folk style, and yet having a powerful similarity.

"EAGLE ROCK RAG", by Leadbelly. Maybe this should have headed the list, but it has been saved to clinch the argument. If nothing else can prove that jazz and Negro folk music are more than intimately related, this recording does it. Leadbelly plays ragtime piano, and good ragtime at that. It's good Leadbelly, too.

Finally, if you are yet unconvinced, wait until Bunk Johnson gets back to N.Y., and if you hear that Leadbelly is going to be there, run down to the Stuyvessant Casino and listen to "Easy Rider", and "Careless Love", played by a jazz band, sung by Leadbelly. Bunk is jazz, Huddie is folk music, and they fit together as if they had never been apart. They never have.



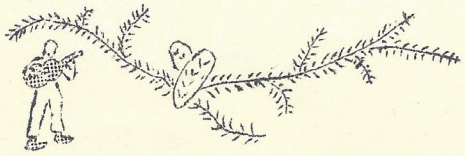
FOLKLORE GIFTS

Ballads and Sea Songs of Newfoundland	E.B. Greenleaf and G.Y. Mansfield	
Folk Hymns of America	A. Buchanan	$1.25
Down East Spirituals	G.P. Jackson	$4.50
White Spirituals in the Southern Uplands	G.P. Jackson	$4.50
Folk Songs of the South	J.H. Cox	$5.00
Spiritual Folk Songs of Early America	G.P. Jackson	$5.50
A Songcatcher in Southern Mountains	Dorothy Scarborough	$4.50
On the Trail of Negro Folk-Songs	Dorothy Scarborough	$3.50
The Books of American Negro Spirituals	J.W. & J.R. Johnson	$3.50
Negro Folk Songs (As sung by Leadbelly)	John & Alan Lomax	$3.50
The New Green Mt. Songster	Flanders, Ballard, Brown, Barry	$3.50
Ballads and Songs of Southern Michigan	Chickering & Gardner	$5.00
Ballads and Songs from Ohio	M.O. Eddy	$5.50
Sing a Song of Americans	R. & S. Benét	$ .79 or 2.25
Traditional Music of America	L.W. Ford	$5.00
American Ballads and Folk Songs	J. & A. Lomax	$5.00
Our Singing Country	J. & A. Lomax	$5.00
Cowboy Songs and Other Frontier Ballads	J. & A. Lomax	$3.75
Singing Cowboy	M. Larkin	$3.75
Songs, Ballads of Maine Lumberjacks	R.P. Gray	$5.00
Minstrels of the Mine Patch	G. Korson	$3.00
Coal Dust on the Fiddle	G. Korson	$3.50
Music and Dance in California	Rodriquez & Perlman	$5.00
Songs of American Folks	Coleman & Bregman	$2.25
Traditional Ballads of Virginia	A.K. Davis, Jr.	$7.50
Chanteys and Ballads	H. Kemp	$1.00
Lonesome Tunes	Wyman & Brockway	
Hill Country Tunes (Fiddle tunes of Pa.)	S.P. Bayard	$3.00
Dances and Stories of the American	D.S. Mason	$5.00
The American Songbag	Carl Sandburg	$2.69
A Treasury of American Song	Downes & Siegmeister	$5.00
Folk Songs of Old New England	E.H. Linscott	$5.00
Afro-American Folksongs	H.E. Krehbiel	$2.00
Folk Dancing and Singing Games	E. Durchenal	$1.50
The Singing Caller	A.H. Chase	$1.41
Good Morning	B. Lovett	$ .50
Swing Your Partners	D. Maddocks	$1.00
Squares, Jigs, Reels, Polkas	Edwards Music Co.	$ .50
Dances of Our Pioneers	G.L. Ryan	$2.00
World History of the Dance	Curt Sachs	$5.00
Cowboy Dances	L. Shaw	$3.50
The Country Dance Book	Tolman & Page	$2.00
The American Square Dance	M. Mayo	$ .50
Indian Games and Dances	A.C. Fletcher	$2.00
The Rhythm of the Redman	J.M. Buttree	$2.50

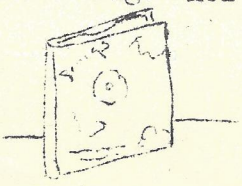
<u>Folios</u>

Songs of Richard Dyer-Bennet	$1.00
Songs of Burl Ives	$1.00
Songs of Josef Marais	$1.00
Songs of Elie Siegmeister	$1.00

Title	Album Number	Price(approx.)
BALLADS BY THE 20TH CENTURY MINSTREL Songs by Richard Dyer-Bennet, includes "The Eddystone Light"	Asch 364	$3.15
BALLADS BY RICHARD DYER-BENNET "Gently Johnny" and "Barbara Allen" are in this one	Asch 461	$3.90
LOVE SONGS - Richard Dyer-Bennet	Disc 609	$3.15
RICHARD DYER-BENNET	Keynote 108	$3.00
SEVEN JOYS OF MARY John Jacob Niles in his first album in quite some time	Disc 732	$3.15
BURL IVES - THE WAYFARING STRANGER Story by Alan Lomax - includes "Foggy Foggy Dew"	Asch 345	$3.15
SING OUT, SWEET LAND More songs by Burl Ives	Decca 404	$5.52
BALLADS Richard Dyer-Bennet, Josh White and others	Asch 560	$3.15
TOM GLAZER Features "Sixteen Come Sunday", "Twelve Days of Christmas"	Keynote K-131	$3.00
AMERICANA - Earl Robinson Some old and some new - has "Jefferson and Liberty"	Keynote K-132	$3.00
FRONTIER BALLADS - Bill Bender	Asch 410	$3.15
HUDSON VALLEY SONGS Frank Warner and Balladeers	Disc 611	$3.15
SONGS OF AMERICAN SAILORMEN Mordy Bauman, baritone, sings "Shenandoah" and others	Musicraft M-75	$3.90
EARLY AMERICAN BALLADS John and Lucy Allison, with choral accompaniment	Keynote K-102	$3.00
THE OLD CHISHOLM TRAIL Tony Kraber singing "Green Grow the Lilacs" and more favorites	Keynote K-104	$3.00
WOODY GUTHRIE Sonny Terry and Cisco Houston help along	Asch 347	$3.15
BALLADS FROM THE DUST BOWL - Woody Guthrie	Disc 610	$3.15
SPIRITUALS Thrasher Wonders and the Two Gospel Keys - unusual album	Dsic 658	$3.15



Title	Album Number	Price(approx.)
NEGRO FOLK SONGS Huddie Leadbetter (Leadbelly) and his twelve-string guitar	Disc 660	$5.25
SONGS BY LEADBELLY Sonny Terry's harmonica adds to "How Long", "Irene" and other fine selections	Asch 343	$3.15
JOSH WHITE Story by Langston Hughes - has "One Meat Ball" and "Outskirts of Town"	Asch 348	$3.15
FOLK SONGS - Josh White Two old favorites - "Trouble" and "Jerry", and other Josh specialties	Asch 358	$3.15
WOMEN BLUES - Josh White Two twelve-inch records - Josh gives them all he's got	Disc 661	$3.68
SOUTHERN EXPOSURE - Josh White Fine guitar on "Hard Times Blues", "Jim Crow Train" and more	Keynote K-107	$3.00
HARLEM BLUES - Josh White	Music raft N-3	$3.15
BALLADS AND BLUES - Josh White	Decca 447	$3.90
FOLKSAY Woody Guthrie, Josh White, Sonny Terry, Cisco Houston and others	Asch 432	$3.85
BLUES Nora Lee King, Mary Lou Williams, Jack Dupree, Woody and Sonny	Asch 550	$4.00
AMERICAN SQUARE DANCE GROUP Manny Weiner calling "Chicken Reel", "Double Chassez" and many more	Keynote K-130	$3.00
SQUARE DANCES Singing Caller	Disc 630	$3.15
SQUARE DANCES Without calls	Disc 631	$3.15
COUNTRY DANCES Tiny Clark of Village Barn fame. Mr. and Mrs. Siller, Wallace House	Asch 344	$3.15
SONGS OF THE SOUTH AFRICAN VELD Josef Marais and the Bushveld Band - with Miranda	Decca A-471	$5.25
JEWISH FOLK SONGS Traditional Songs from Eastern Europe and Palestine	Asch 607	$3.15
SONGS OF ISRAEL Ageless hymns and songs - Cantor Waldman sings "Kol Nidre" and "Eli Eli"	Asch 610	$3.90



RECORDS

SONGS OF AMERICAN SAILORMEN - sung by Mordy Bauman (Musicraft M-75 $3.94).

The songs contained in this album are very beautiful, and Mordy Bauman can be proud of a lovely tone and an admirable range, but unfortunately he does not project the feeling of sea-chanties. His almost too-careful enunciation, and a concert-trained baritone voice, have made the free, rollicking songs of American sailormen sound sterile, and in a few cases, monotonous.

The records included are: "Home, Dearie Home", "Codfish Shanty", "Rio Grande", "The Constitution and the Guerriere", "Whiskey Johnnie", "Haul Away, Joe", "The Drunken Sailor", "Shenandoah", "A-Roving", "Blow the Man Down", "Can't You Do the Polka", and "Galloping Randy-Dandy O". They are all fine songs, particularly "A-Roving", and "Shenandoah". Mr. Bauman is accompanied by a flute, guitar, and accordian.

OLDEN BALLADS - - sung by Tom Glazer (Keynote 131 $3.15).

This is a fairly good selection - containing such favorites as "Black Eyed Susie" and "Blow the Candle Out". Tom Glazer has a very pleasant voice - quite unpretentious. He seems to do best with the 'cute' stuff, as in "Sixteen Come Sunday" and "Uncle Reuben", and in a very sweet lullaby, "Hush Little Baby". His interpretation of "Go Way From My Window" falls a bit short of what we have been accustomed to in that song. Perhaps it is simply that once having heard Niles do it, it is difficult to appreciate anyone else. Also in the album are "Waly Waly", "Twelve Days of Christmas", "The Sheeling Song", and "Greensleeves". Tom Glazer accompanies himself on the guitar.

HISTORY OF JAZZ - Vol. I - The "Solid" South. (Capitol CE 16 $4.73).

This album deals with the music of the early days of jazz, the days of "Congo Square", and the tailgate trombone. Of special interest to the folk-student are the first two sides, "Rock Island Line", and "Eagle Rock Rag", both sung and played by Leadbelly. The second record is discussed elsewhere in this issue. Other records are "At the Jazz Band Ball", "Sister Kate", "Tailgate Ramble", with Wingy Mannone's excellent trumpet; "Lulu's Mood", "Barney's Bounce", and "Crawfish Blues", featuring Barney Bigard on clarinet; "Cajun Love Song", in which Eddie Miller and Norman Bowden play fine clarinet and trumpet respectively, and "Hish Society", in which Matty Matlock interprets the classic clarinet solo. Wingy Mannone and Johnny Mercer do some singing - Mercer showing a good, but occasionally overdone, jazz style.

NOTES OF INTEREST

Radio Programs

Friday -

American Square Dance Group	WNYC	6:30-6:45PM
Burl Ives	WOR Mutual	8:00-8:15 PM
N.Y. Folklore Society	WNYC	8:15-8:30PM

Saturday -

Josef Marais	WOR Mutual	10:15-10:30AM
P. Bodkin	WNYC	6:00-6:15 PM

Sunday -

Tom Glazer	WJZ	8:;5-8:30AM
Oscar Brand	WNYC	6:00-6:15 PM

Concerts

December 26
American Dances and Songs at the American Museum of Natural History. 2-3 PM. Admission Free.

January 16
Dances of Spain (Classical, regional Flamenco). American Museum of Natural History. Thalia Mara and Arthur Mahoney. 2-3 PM. Admission Free

January 21
Richard Dyer-Bennet. McMillin Theater, Columbia University. 8:30 PM.

January 30
Dances of Ireland, Scotland, England. American Museum of Natural History. 2-3 PM. Admission Free.